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AN AGITATED (CO)EXISTENCE

(THE CONQUEST OF TIMELESS MEZTISAJE)

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THESIS STATEMENT

The success of the Marvelous Real is in the acknowledgment as existing of the pre-existed, implied or unnoticed and its revelation through unusual juxtaposition and interweaving narrated in a passive tone. The contention of this thesis is that if this type of juxtaposition of existing, pre-existed, implied and unnoticed is translated into an architectural concept where the tools of juxtaposition are space, form, program, materiality and order it is possible to create, by addition and subtraction, a heightened reality of the historical layering of site. This new stratum of architecture takes these layers and does not separate them chronologically but understands them as a hybrid, much like the culture residual from such layering.

This design problem will carry out as a multi-programed building, where different parts of the program will maintain a dialectical relation according to their emergence from a reinterpreted past. The program will include an internet café, public park benches, a film presentation space, a stage for street theater, a small motel, parking, and a trolley stop.

The site is located in the colonial center of Quito, Ecuador. On the west block that defines the Plaza of the Sucre Theater. The site is an example of the dense layering that has occurred in Latin American and Ecuadorian history. It is particularly interesting because it includes layers of a more recent history and layers of the present not very common in historical center of Quito.

INTRODUCTION TO MAGICAL REALISM

(THE MARVELOUS REAL)

In 1925 Franz Roh defined the term "magical realism" to describe Post-Expressionist painting. He was trying to describe the return to Realism after Expressionism. Roh defined this term as "the process of realization from inside to outside to dissect the mystery that hides and palpitates in the world." (Gutiérrez. P.18-19, 1991.) The way he describes this type of painting is as not trying to reproduce a copy of nature, but as a new creation where "the mystery does not descend to the represented world, but it hides and palpitates behind it... The world is offered in a new way, profoundly grounded." (P.19)

This term is made popular in Latin America by Angel Flores around the time when Latin American literature was changing rapidly and it was in the search for a new identity; independence. The way he understands this expression is like this "the preoccupation of this style is of the transformation of the common and the everyday into the awesome and the unreal...it is an art of surprises. From the first line the reader is thrown into a timeless flux and/or the unconceivable..." (Flores, 1955.) However, his article has been questioned as to his definition of Magical Realism and as to the authors he includes as part of this style.

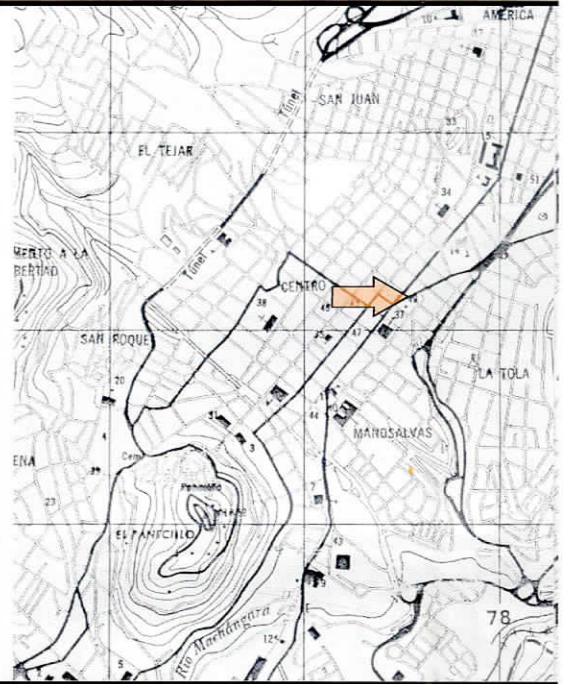
Therefore, this thesis will focus more on Alejo Carpentier's (re)definition of this term on his article "On the Marvelous Real in America". He identifies this phenomena in Latin America as a localized branch of Magical Realism that he calls "the Marvelous Real." It differs from the European Magical Realism and Surrealism because it does not deliberately disrupt reality but "it arises from an unexpected alteration of reality, from a privileged revelation of reality, an unaccustomed insight that is significantly favored by the unexpected richness of reality or an amplification of the scale and categories of reality..." (Carpentier. p.86, 1949.) The work of García Márquez is considered one of the most exemplary of the kind. Márquez describes his techniques like this, "my most important concern was to destroy the line that delineates what appears to be real from what appears to be fantastic...Thus, I needed a narrator with a convincing tone, that by its own weight, could make insignificant what was not, and he need to do it without disrupting the narrative."

Consequently, The Marvelous Real, could be conceived as the passive narration of a juxtaposition/flux of unreal/fantastic/marvelous events/objects/characters to an accurate (real) representation of everyday life in a continuously unclear time/space. The way it is successful in representing Latin America culture is because this juxtaposition is not so far fetched. Latin America is made up of a co-existence of cultures, juxtaposed and intertwined in unexpected ways. A side effect of the imposition of a foreign culture over a native system. This imposition, even though it might have attempted to erase the pre-existing and start from scratch with a new order, it caused the pre-existing to remain hidden and palpitate underneath it, to emerge unpredictably and unexpectedly.

SITE

LOCATION

The site is located in the historical center of Quito capital of the Republic of Ecuador. Quito is located in the valley of the Guayllabamba river at 2,818 meters above sea level on the Andes. The small plateau where the city rests is at the slopes of Mount Pichincha. Quito is the second biggest city of Ecuador, however it remains the most important. The historical center is towards the southern quarter of the modern city. The site for this thesis is the west block that defines the Plaza del Teatro Sucre. Existing there now is a parking garage and abandoned commercial spaces. The proposal would involve removing this existing structure to build on top and would also encompass the redesign of the landscape of the Plaza.



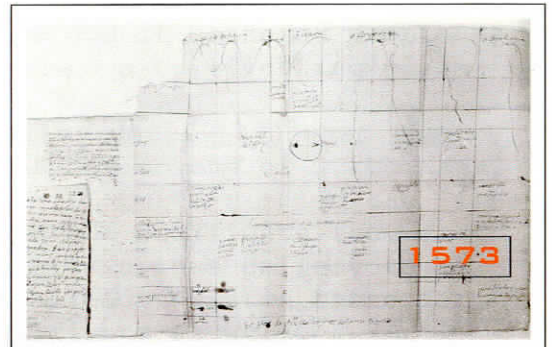
HISTORICAL/BACKGROUND INFORMATION

The historical center as all or at least most historical centers of Latin-American is built up upon layers of historical re(do)main, primarily the Incan, the Colonial, and the Republican. These layering occurs as a physical condition and as a cultural one. These layers can be further divided and dissected into tales of conquest and domain, where the Spanish conquistadors were not the first to implement their order nor the last.

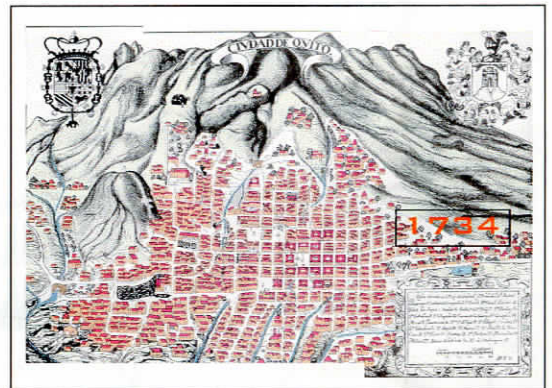
The first known conquest of Quito was by the Incas who took over several smaller tribes pre-existing in Ecuador. Quito was the site for the Shyris legacy prior to the Incas. And the Inca conquest is said to have been just as violent or even more violent than the Spanish one. However the city the Spanish conquistadors encountered was the Inca one. According to Paz y Miño the Inca settlement was a highly developed one, where its system of layout and choice of location was based on defense. This defense systems relied on several natural deep grooves that criss-crossed the city and on the surrounding hills. Some historians believe that the Inca city of Quito was the second capital of the Inca Empire (Paz y Miño, 1960). However, no one ever saw this city as its legend describes it. It is believed that it was burnt to the ground by the Incan Rumiñahui (second in command in the Inca kingdom of Quito) to prevent its fall into the Spanish hands, after the murder of Atahualpa the Incan king of Quito by the conquistadors. As the legend goes Rumiñahui also hid the treasures of Quito and died with the secret of their resting place. .

On the 28 of August of 1534 Sebastian de Benalcázar founds the city of San Francisco de Quito (for the third time) in a small irregular valley, that was considered a very important Inca settlement, however the conquest

was not of the actual city, it was a political the conquest of its legend. The first two other foundations of Quito where political strategies by the Spanish conquistadors Almagro and Benalcazar to scare away Alvarado the veteran of the conquest of Mexico from the legendary city of Quitus. By the 6 of December of that same year the first signs of urban planning had begun with the tracing of the Plaza Mayor. This Plaza was to contain (and still does) the main Palace of government and the Major Church. The 14 of may of 1541 Quito is recognized as a city in the eyes of the Spanish Kingdom. Since not much remained of the Incan village of Quito the city was founded on a regular grid that was only altered by the grooved landscape. The remains of one of the first maps dating back to 1573 shows this conquering grid to be overlaid on the city of Quito at which point the city covered 31.32 hectares and progressively grew form the Plaza Mayor out.



By 1734 the city had grown to 96 hectares with 52 blocks fully constructed and 60 partially (Paz y Miño. P.17, 1960). By this time the irregular surface of the valley filled in with only three of the grooves still partially remaining at the borders of the city. The development of The city at this point was maturing. The city already encompass a series of institutional buildings that a developed city usually has, such as several governmental buildings, several schools, a great number of churches (very common for catholic Spanish towns), a hospital, several jails for men and women and the slaughterhouse. And it is here where the site for this thesis is.



The site where now stands The Mariscal Sucre Theater and its plaza, has gone through much change and transformation to become so. In 1534 it was the place for small wooden and natural fiber bridge that crossed one of the natural moats so particular to the Incan city. This bridge bordered the city and connected it for trade to the city of Otavalo.



Later, after Spanish conquest (1540) this trenches where filled up and the imposing grid was laid on top. This slaughterhouse became the second one to be installed in the city of Quito. And it was the first to deal with the foreign Spanish cattle, where as the first one

Only handled llamas the native domesticated equivalent. This step made this location be the primary food resource and it became the first open market for the city. This function remained in the Plaza for many centuries ahead. However, its very elastic program developed one more function. As the city grew and the settlers settled a need for entertainment arose. The butchery plaza already had the facilities to handle cattle and it gathered people as a social event, so it was very easily transformed to a bullfighting plaza when ever needed.

The plaza maintained a very evanescent quality until 1790 when the President of the *Audiencia* (the Spanish title for the colony of Quito: *Real Audiencia de Quito*) in order to please the people of Quito circled the Plaza with low stone walls to allow the people to watch the bullfights from a safer stand. He also order the construction of a luxurious gallery to be constructed over the facades of the houses that already existed there for the wealthier people to be able to watch the bullfights as well.

It remained like this until much later. In 1867 after the independence of Ecuador when the congress of Ecuador prohibited bullfights in the city of Quito. Then in 1877 the minister of Government commissioned the building of a national theater on the lots of the butchers shops (Andrade Marín.

P.58, 2000). This theater was to be dedicated to and house the statue of Mariscal Jose Antonio de Sucre stepping over the Iberian Lion. However, this caused to much controversy with the ministry of Spain and the lion was changed to a rock. The theater was finished by in 1887 due to bureaucratic delays in a Neoclassical style. Its inner structure was changed in 1892 from wood to iron due to termites and to a disturbed citizen who tried to burn it down. The theater was re-inagurated in 1922 to commemorated the 100th anniversary of the Battle of Pichincha. The Battle that liberated Ecuador from Spain.

The surface of the Plaza has also gone through several changes. At the beginning it was crossed by a natural trench to be later filled when the Spanish prescribed their foreign order. Its perimeter was delineated as a four sided polygon which it has remained. As the plaza of the butchery its surface was probably earth and served as a market, then with as it transformed into a bullfighting ring it surface was certainly some sort of sand or earth and served as an arena



(Images from Centro Caspicara)

for spectacle. With the introduction of the theater it got paved and became a place for social gathering. Around 1925 it was partially used as parking for taxi cabs.

Around the 1950's urban activities such as commerce, public administration, private business and high class housing had a steady migration to the north, where the modern city based on vehicular traffic was being developed. With the historic center The Theater and its plaza were forgotten, the plaza's fountain was removed and the space ignored. On the west side of the plaza where at one time there were houses of prestigious people of Quito and Guayaquil (Ecuador's major port and after which the street on that side is named after) a parking garage was built to help relieve the center from parking congestions

In 1997 the municipality of Quito started a campaign to recover the historical center of Quito (or at least its monuments) at this point a reconstruction/restoration of the Plaza and Theater, and integration of a stop for the newly installed trolley system were commissioned. The Plaza Was paved (without its original fountain), the theater is still under restoration and the stop was located in front of the parking garage.

This is the present condition of the plaza after the elimination of the fountain and with its new pavement as seen from the top of the parking garage.



The facade of the theater has been cleaned and restored and the interior is still being worked on.

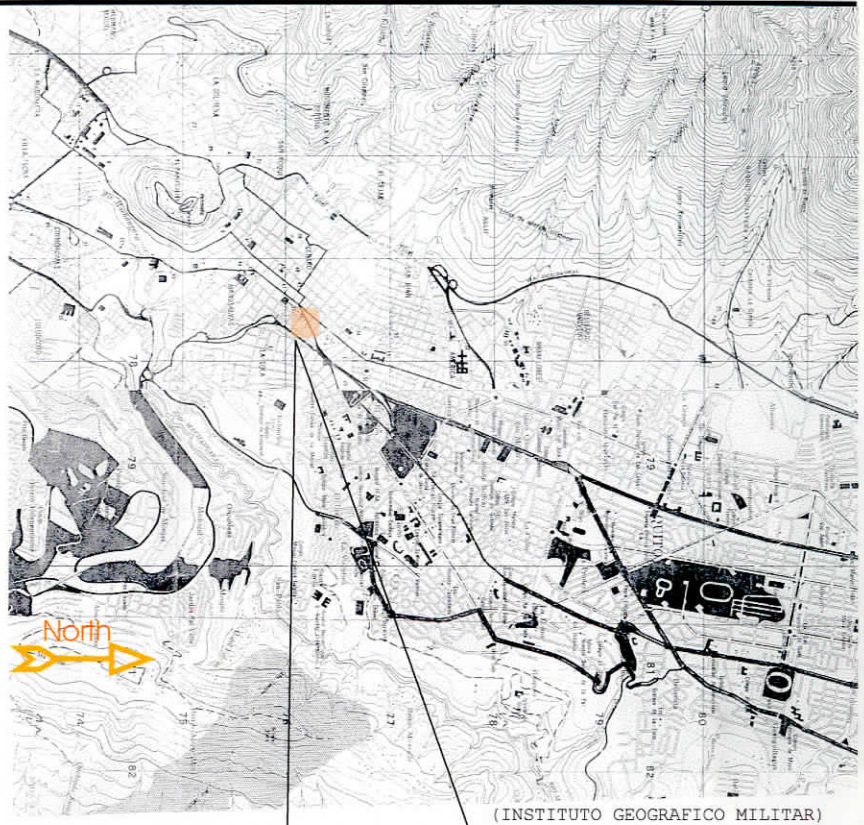


This two buildings occupy the west side of the Plaza and hold in front of them the trolley stop (the connection to modern Quito.)

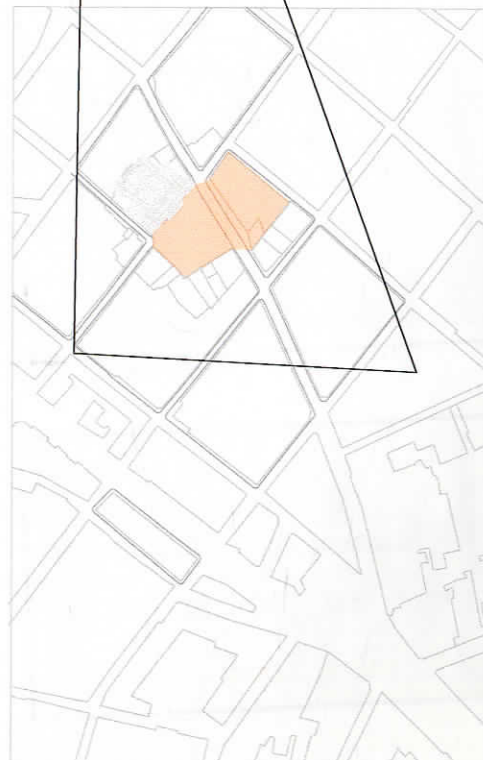


DOCUMENTATION AND ANALYSIS

The historic center of Quito is SW of the modern city. That has developed down the valley towards the north. The plaza del Teatro is at the NE of the Plaza de la Independencia, the major plaza of Quito.



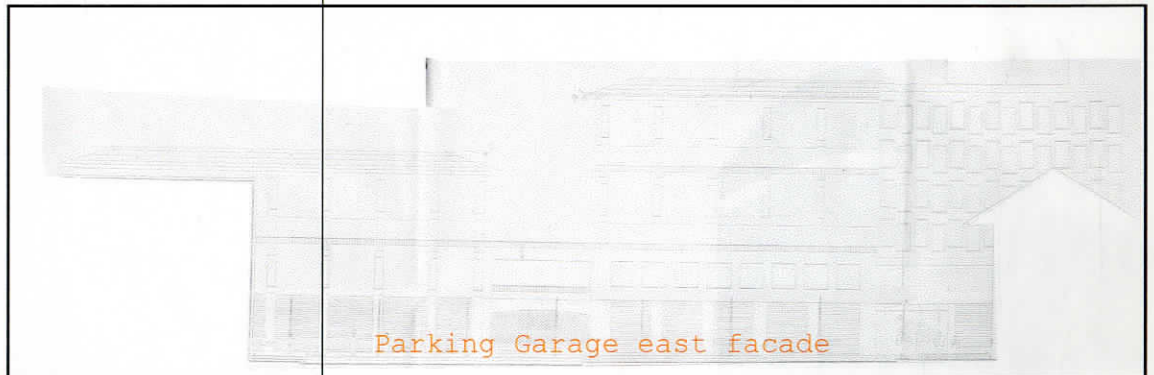
The intervention of this thesis consists of the redesign of the landscape of the plaza and the insertion into the parking garage.



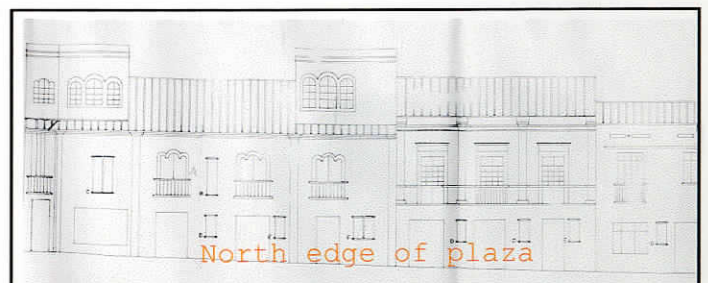
Quito as many other Latin American cities is a result of layering and hybridization (mestisaje).



The trolley systems was started around 1994 and is now one of the few ways of entering the colonial center of Quito. The web of trolleys covers most of the city and connects the modern and the old.



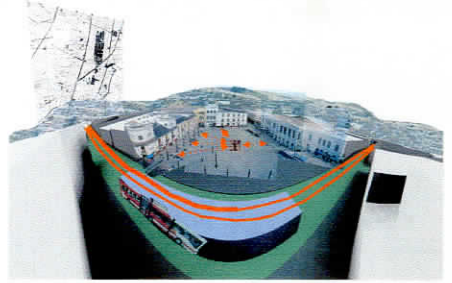
Parking Garage east facade



North edge of plaza

Virtual reconstructions
of the site at its several
significant layers.
Emphasis is placed on the
elements that remain through
time and those which leave
scars.

NOW



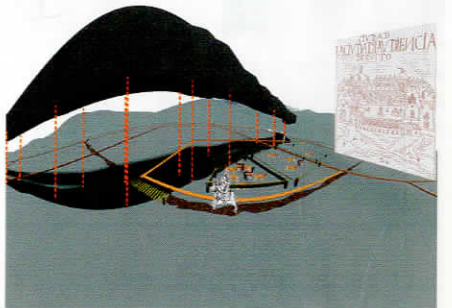
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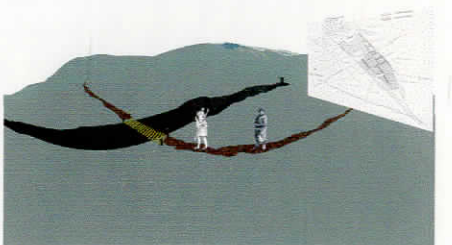
COLONIAL



CONQUISTA



INCA



SUPPORTING DISCUSSION

This thesis is guided or composed by basically three elements. First, as the generator, *the marvelous real*. *The marvelous real*, more commonly known as Magical Realism, has been a very successful representative of Latin America. Its success is due to the way it conceives and depicts reality as an analytical juxtaposition of its constituent parts. It digs deep into history, and understands the present cultural condition as a result of its layering. The second element is the site. The site is an exemplary case of the layering that has occurred in Latin America and Ecuador. A layering caused by continuous overlapping of orders from the first inhabitants of that land, to the Incas, to the conquistadors, to the republic and to (not) finally to now. These layers have not only imposed an architectural change, but a cultural one as well. The historical layering for this particular site have come about in a particular manner, which, brings up the third point, the program. The use of this site has had a complex transformation over time starting as a bridge and ending up as a Plaza for the Theater (that would hold the monument of an independence hero.)

MAGICAL REALISM

The *marvelous real* is the guide for this thesis with its methodology and concept of layering unusually juxtaposed conditions in order to give a "privileged revelation of reality" (Carpentier. P.86, 1949). This guide will carry from analysis through to the design process. The *marvelous real* has an inherent idea of juxtaposition, overlap, layering, laying of different stratum of culture. Therefore juxtaposition is the primary tools of analysis, be it in model form, 2-d form, virtual form or conceptual form.

This concept will also develop as a design process strategy where there is a constant discovery, analysis, interpretation and application of program, form, materiality, and order taken from the several layers of history and the present and then applied by collapse into agitated (co)existence where they fuse, overlap, intertwine following their own distinct laws.

This timeless co-presence of the historical, the present and the future seek to push the perception to a heightened reality that exists as an extreme (as the marvelous).

"In magical realism space is a hybrid (opposite and conflicting properties coexists)..." "...It is as if there are two (or more) worlds, distinct and following dissimilar laws, that interpenetrate and intertwine, all unpredictably but in a natural fashion." (Wilson. P.222. 1995.) "Which leads to interruption, simultaneity, discontinuity, synchronism, fragmentation, coincidence, and disruption; they cohere only in abrupt juxtapositions." (Burns. p.154)

SITE

The site is the critical aspect for this thesis. Its layering affects all aspects of design. The intention is that by the understanding of each of the layers it is possible to create a new layer that by addition and subtraction unheals the scars of time. By causing the rebirth of pre-existent, unnoticed or implied conditions pushing their co-existence to a "an amplification of the scale and categories of reality..." (Carpentier. P.86, 1949).

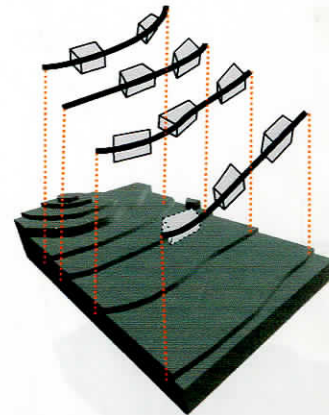
Throughout the history of the site there has been fluctuation of its perception. Using Carol Burns terms the site has been conceived as "cleared site" and as "constructed site" by its previous inhabitants.

The layering starts with the Shyris, the culture prior to the Incas. Little is known about this culture, the few bits of information that are available say that they were the first ones to use the grooved landscape for defense, therefore the first ones to understand the site as "constructed". Their settlement was known to be of ephemeral qualities. Their distribution was scattered and they did not form "urban" centers.

The Incas were the first to conquer this land and culture. With their conquest they imposed their culture and architecture. Incan architecture is distinguished by monolithic construction. They are excellent stone carvers and have precise building techniques. They are also known to construct *in situ*. And not only do they do this in a literal way but as a concept, where the architecture merges with the landscape probably as a defense strategy. Thus, still keeping with the previous conception of the "constructed site". The way they ordered cities was responsive of the existing topography and their ordering system is based on scattering as opposed to centralization.



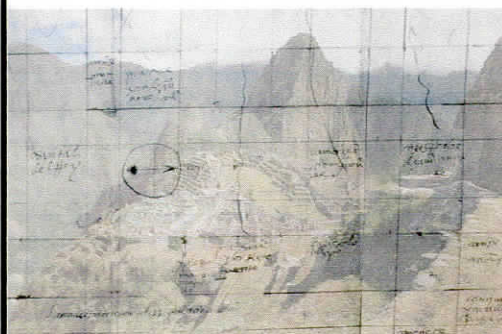
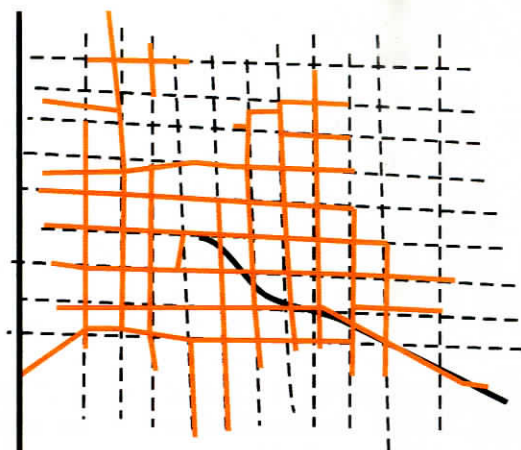
In the ruins of the Inca city of Macchupicchu it is evident the craftsmanship the Inca possessed with stone. And how their architecture blends with the landscape.



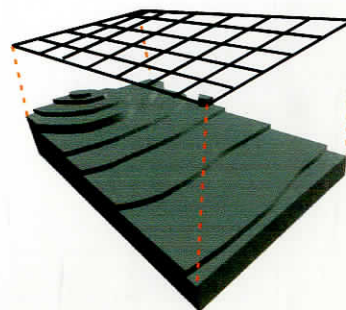
This layer from the past is still existing in several ways. First, in a very literal way it exists underground as the stones that the future layers used for foundations. Many excavations have revealed such stones and identified them as Incan. It exists as an underlaying order in the way the remains of the Inca city predisposed the location of certain Spanish elements and deformed the imposed grid. It also remains as a culture and as a race in the people of Ecuador.

At the time of the Incas the site was the place for a bridge. A bridge that served both commercial use and defense strategy. It was one in a series of bridges that crosses the irregular landscape. The bridge was made with Inca technology of natural fibers and wood. It bridge the city to the Inca road system and it was controlled by what was translated to Spanish as a "bridge governor". This road will be one of the scars that are left behind, it is one of the traces that deformed the Spanish orthogonal grid.

The next layer was inflicted by the conquistadors. It has been described as "a frenetic *cavalgata* over an immense continent that cross rivers, jungles and mountains." (Rama. P.15, 1984.) It was sudden, it was violent, and it was merciless much like the Inca had conquered the Shyris. It was a competition of discovery and appropriation amongst conquistadors. Their major weapon of conquest was architecture. One of the first acts of appropriation would be to draw the orthogonal grid starting from what was to be the central plaza. They used what Burns would call a "cleared site" strategy. They mathematized the land to make the differences of the site invisible. (Burns. P.151) Then they would build on top of the important existing elements. Their language became one of unification amongst other colonies. With the primary tool being the grid "a fiction invented by humans for the conquest of space, (culture) and time." (Burns. P.151) As part of the Spanish occupation of site there was an authoritative topological change by filling in the natural grooves to give way to their



3



new order. This changed the topological configuration of this thesis' site completely since it was one of the places where this grooves run through. Its usable surface became greater and its inhabitation easier. This caused the development of housing around the site and it became a plaza.

However it is not orthogonal, at this point in the city the grid is morphed to adjust to previous conditions. As it became a bullfighting arena (plaza de toros) its prior function (butchery) fluctuated to its surrounding buildings as the entire plaza became home to the several butcher shops that supplied Quito with meat.

This fluctuation of the program from the plaza to the surrounding buildings happened once again, with some transformation, when the south block of the plaza became the Sucre Theater; the new center for spectacle. In this last two cases the plaza was comprehended as a "constructed site" where market and slaughter house became bullfighting and bullfighting became theater. Each takes upon aspects from the past and translates them into a new form.

The application of the "cleared site" is once again seen with the modernist movement. This intervention occurs in the west block of the plaza. Here once again the first move is the implementation of a grid system. A system that denies the pre-existed and starts from scratch.

The last intervention in the site is the trolley bus stop. Even if not intentional or maybe even consequential, it is a very interestingly placed since it is almost precisely over the pre-existing Inca bridge. Both artifacts of communication and transportation.

The next layer that this thesis proposes is one that once again looks at the plaza as a "constructed site." It advocates this strategy due to the fact that even the other strategies that have tried to start from a white canvas have had either to submit to pre-existing conditions, the pre-existing conditions have arisen from underneath or are still palpitating behind them. The insertion of this thesis will take place in the west block where the abandoned parking garage and office building stand. It will incorporate into its design the "cleared site" view of this buildings as yet another layer to take in account. Therefore the pre-existing building will not be destroyed the new stratum will accommodate itself in this building by addition and subtraction aware of the buildings pre-existing implicated "order", however, not necessarily supporting it.

Furthermore, by taking upon this approach there is an increased potential for overlap and tension, for a timeless juxtaposition that can lead to a heightening of reality.

PROGRAM

The program is a development that gathers important features of the prior programs and (re)interprets them. Then juxtaposes them, creating unusual setups that generate "interruption, simultaneity, discontinuity, synchronism, fragmentation, coincidence and disruption." (Burns. p.154) With this pushing the "reality" of the site to an extreme level at which it becomes "fantastic."

Movie theater and Street theater.

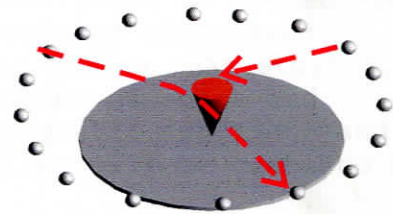
These two elements of the program are interpretations of the previous elements of spectacle that existed and exist on the site, the bullfighting arena and the Opera theater.

The street theater space starts to draw from several aspects of bullfighting. First, its interaction with the public. In a bullfight the audience is as great a part of the spectacle as actual fighting. It determines the mood and it has the authority to reward and punish. The matador position is clear through out the event, he/she is a server of the public; an entertainer. He greets the public as he/she comes in and if he/she considers the bull worthy he/she dedicates the *faena* (the time span that it takes to bullfight one bull) to his public.. The public controls by the waving of white handkerchiefs as to whether the *matador* receives music throughout the *feana* and if he/she is rewarded at the end. This interaction occurs in very similar fashion in street theater at a closer scale where the viewer can even become a participant. With this comes an anxiety on the public caused by the responsibility of having the power to change the course of a show. However, where they differ is in the direct relation public-performer. In bullfighting there is a clear line that divides and sets apart the performer and the spectators. First as a literal physical barrier and second as social one. The *matador* is a known, sometimes famous individual, and He/she has a unique face to the public. On the other hand, the street performer is faceless. He/she is no one and represents all, "it's theater for the people and by the people." (Harrison. p.XV. 1990)

The second similarity is the stage. Both spectacles share a 3-dimensionality to them, in the way they are viewed from multiple directions and occur in a 3-dimentional space that implies a circle.



(Photo: Harrison-Pepper)



However, bullfighting requires a very specific building type, that has been developed through hundreds of years of history and is loaded with meaning. While street theater necessitates no predetermined stage its location is the urban context and its ever changing state, not only that, but the urban realm is part of the street performer's palette. Street theater is a residual creation of urban condition.

Thirdly, both are unique events that can only happen once and if repeated will never be the same. They are drastically influenced by their context.

The movie theater starts to relate to aspects of the Opera theater and starts to encompass a dialectic relation with the street theater. First, its interaction with the public. Much like in theater, in a cinema there is a unidirectional relation between the spectator and the performer. The action does not change with the public's reaction. They both occur in a stage-lighted condition that emphasizes a very personal experience of the act, the spectator is not constantly reminded of his adjacent others. Where as in street theater the experience of the act involves the people that view as much as the people that perform.

The second similarity is in the receptacles. Both acts are traditionally very dependent on their specific building type. That is almost identical for both cases. The spectator is seated viewing a two dimensional surface be it the screen of the movie theater or the two dimensional invisible plane that separates the viewer from the stage. Thirdly, they both have the potential to involve themes completely foreign to the context, they are not subjected to time or place. This is pushed even further in film which is arguably one of the major tools of globalization.

With the juxtaposition of these two programmatic pieces that start to relate via architecture (materiality, views, articulation of space and surface, image) there is a (re)birth of previous programmatic functions and traditions and a (re)interpretation of present ones that will be combined in an unusual manner.

The trolley stop and the plaza bench.

These elements of the program relate to the sense of movement of the site across its evolution. The site first homed a bridge that linked a road used for commercial connection, later it developed an appendix in the form of a plaza. The plaza being a place for gathering, pause and settlement while the road and bridge imply movement and communication.

The trolley-stop reiterates the character of passage and movement that the site had and has developed. The bridge that existed at the site and the Inca road which was part of the Inca road system (system that linked the empire) pre-determined the use and character of the site through out its history. The Inca road system was very sophisticated and the entrance to



cities was controlled. Bridges where one of this control points. Even though the bridge became obsolete after the gap was filled, the road overpowered the grid, that was later imposed, and distorted it into what it has remained until now. Guayaquil street is one of the streets integrated into Quito's public transportation system; the trolley bus. This system connects the several socially fragmented parts of the city and mixes them on their way to work. The trolley bus is one of the few ways to enter the historical center of Quito due to a restriction on vehicular traffic to preserve the historical monuments. It is an interesting time overlap of the bridge and the trolley stop in the way they are keystones of communication and unification.

The plaza bench, however, is a sign of pause, a state of rest, the absence of movement, the implication of solitude and self-involvement. However, both require the same action from the human being, the action of sitting down giving them a scale and language that is similar.

Internet café and Mobile kiosks.

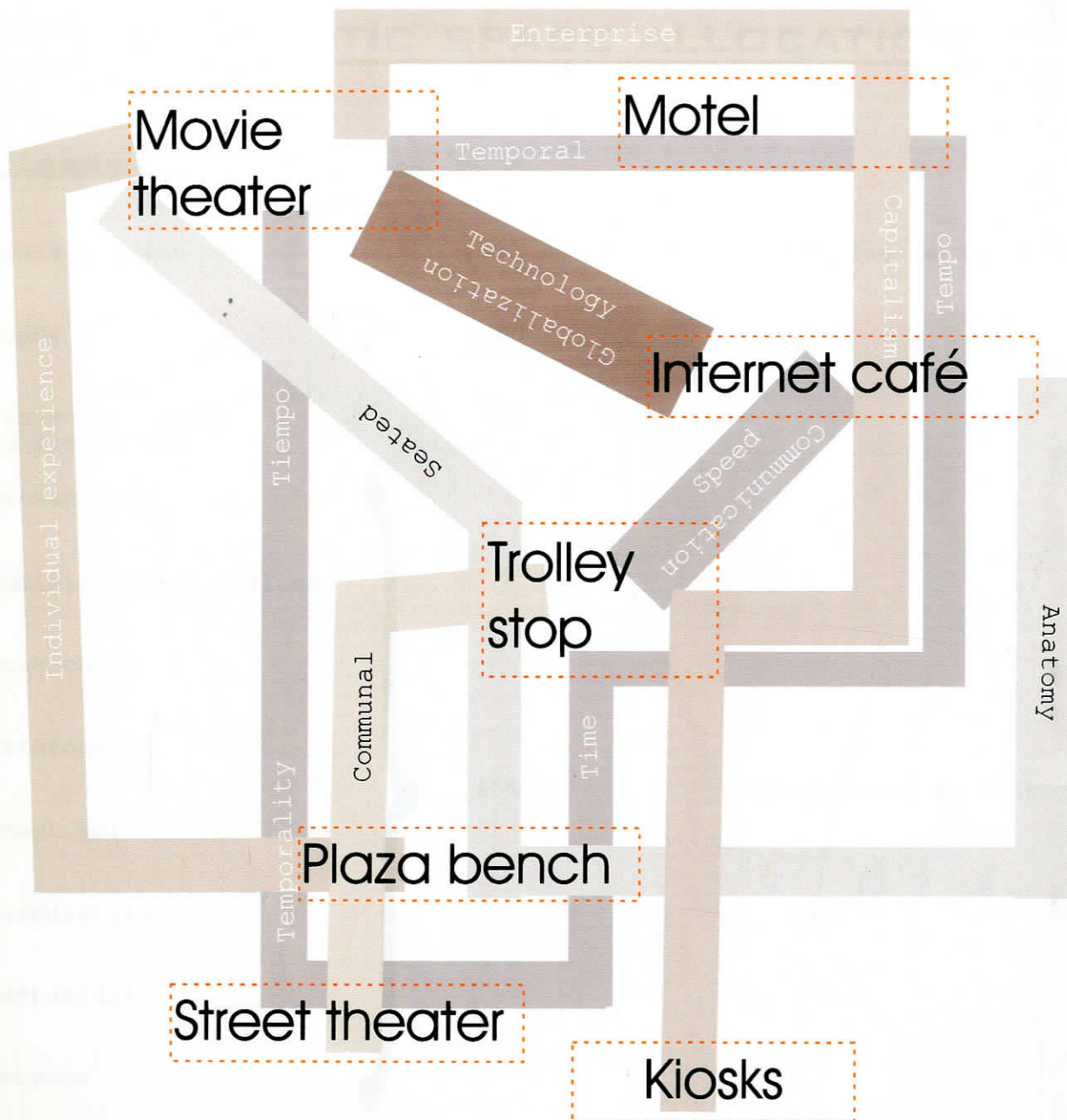
The internet café deals with two aspects of the past. First, the commercial qualities of the site, that came soon after the conquest starting with the butchery and following the market. Ever since the site has remained a commercial zone. This aspect of the plaza is exemplified in the internet café which is the newest and fastest way to handle commercial endeavors worldwide from anywhere. The internet café is placed in the site as a suggestion for the new way to shop and advertize, as itself a profit based business. It is an exemplary byproduct of capitalism and globalization.

Now besides the existing stores even the surface of the actual plaza has become a place for commerce. Shoe cleaners and several ambulant merchants have taken over the edges of the plaza and established their movable kiosks. Taking upon this initiative this thesis proposes as a part of the program to design the movable kiosks that will be placed around the plaza. They focus on a much more personal and local aspect of commerce.

The Motel.

The Motel is a current interpretation of the previous houses that occupied the block. However, it is of a much more temporal nature. This is due to two reasons, first it relates to the inhabitation of the historic center of Quito decreasing dramatically in the 1940s and 50s, and second to the much more evanescent quality of habitation of a modern city compared to previous times. Therefore this motel will aim at a great market of tourists that wish to experience more the colonial center of Quito. Which is being shaped and restored to serve mainly this purpose. Both the motel and the house maintain an idea of privacy and territoriality that is similar, but in the motel it is of a very volatile, temporal nature. It temporally provides security to a foreigner in its way through the city.





The program as a whole intertwines with the context, with history and with itself. To create both a condition of timelessness where elements remain throughout history and penetrate through layers and a condition where time is cyclical and things reappear in different reinterpreted ways. Similar to Garcia Marquez strategy in *A Hundred Years of Solitude* where a character's life is prolonged endlessly while others die and their names and fractions of their personalities are reborn into new characters.

PROGRAMMATIC SPACE ALLOCATION

Cinema

(Sq. Ft.)

Movie theater 1500 (Same size as Sucre theater)

Lobby 1000

Projection booth 96
(3 projectors)

Ticket booth

Administrative offices

Coat check

Bathrooms

Snack bar

Circulation

Mechanical

Storage

45%

(from total sq footage)

Total

4700

Motel

30 Rooms (270 each) 8100

Lobby 1100

Front office 100

Managers office	130
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Secretary	90
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Laundry	600
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Storage	700
---------	-----

Internet café	1500
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Kitchen	1300
---------	------

Server	100
--------	-----

Mechanical	30%	3430
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Total	17150
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Trolley stop	100
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Kiosks	50
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Total program	22000
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Total parking garage sq ft.	30125
Parking garage footprint	8316
Plaza	8322

PRECEDENTS

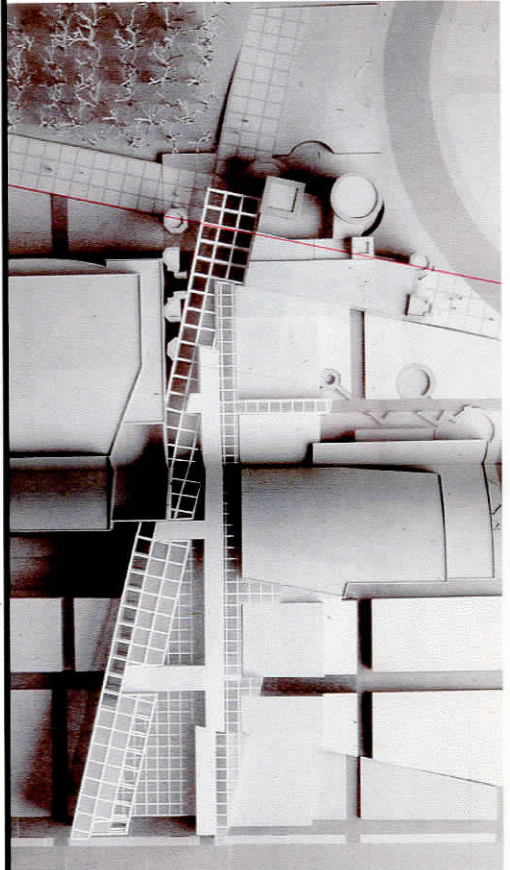
DOCUMENTATION AND ANALYSIS

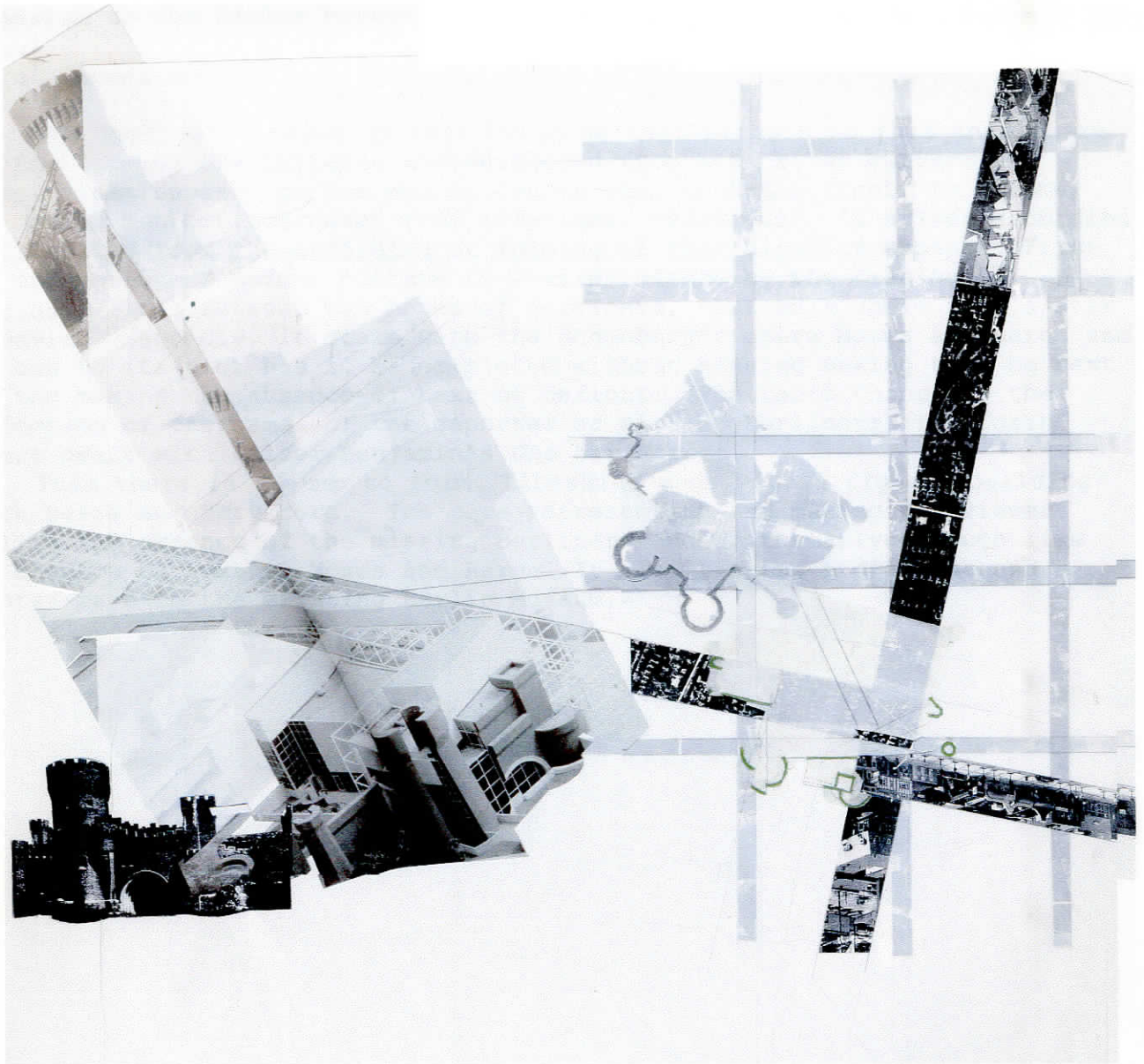
The Wexner Center for the visual Arts, the Ohio State University.
(Peter Eisenman)

The interest of this thesis on the Wexner Center relies on Peter Eisenman's methods of observing site at a deeper level than only its present form and state. It is particularly interesting the process of discovery, analysis and reinterpretation of the past. And the surfacing of the unseen ordering system into perceivable form. It is also worth noting how both of these issues start to intertwine. The Wexner center is the product of "two worlds, distinct and following dissimilar laws, that interpenetrate and intertwine, all unpredictably..." (Wilson. P.222. 1995.)

Eisenman recreates the old armory tower, according to Moneo in his article *Unexpected Coincidences*, to heighten the perception of the grid which he calls the substance of the building. However the tower is not a mere reproduction of the pre-existing one, "the tower becomes the architects' invention, a product of his fiction, of a more equivocal and uncertain reality..." (Moneo. P.43) due its subjection to the grid, its depravation of function and abstraction of language.

The Wexner center emerges from the ground, from pre-existing form and implied grids.





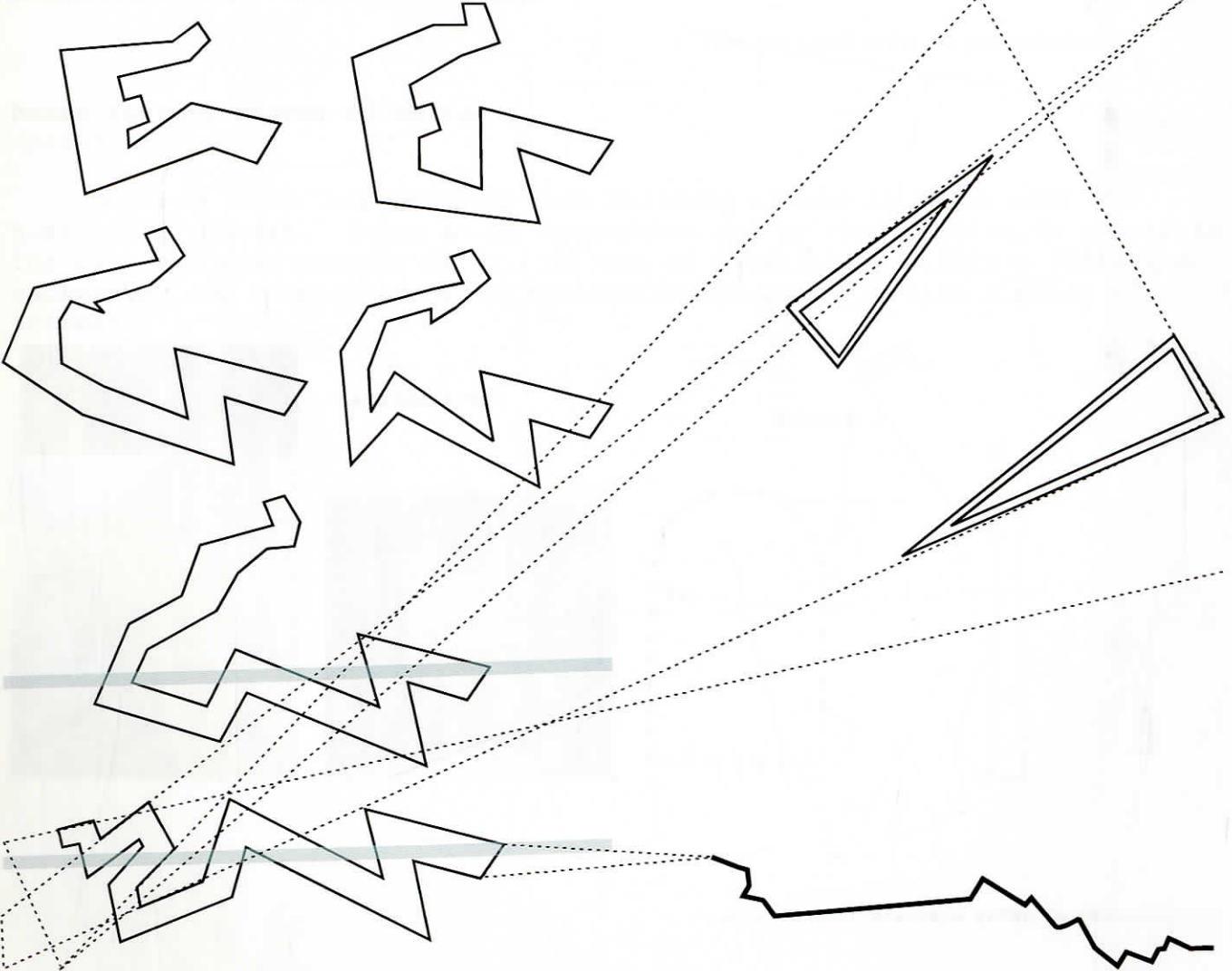
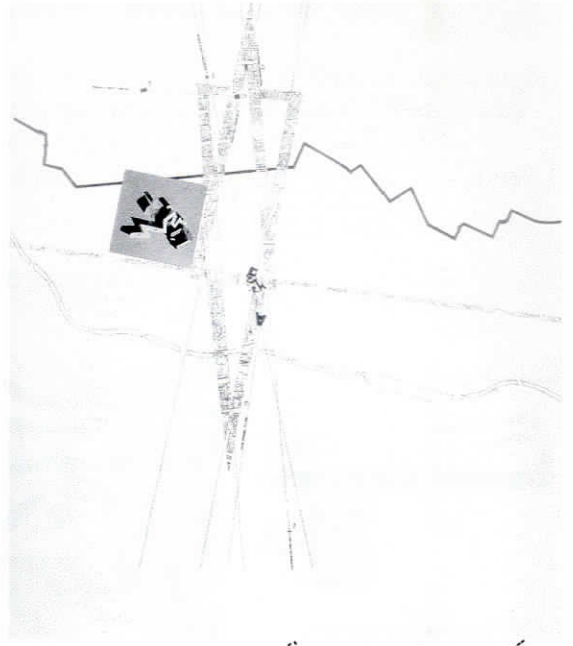
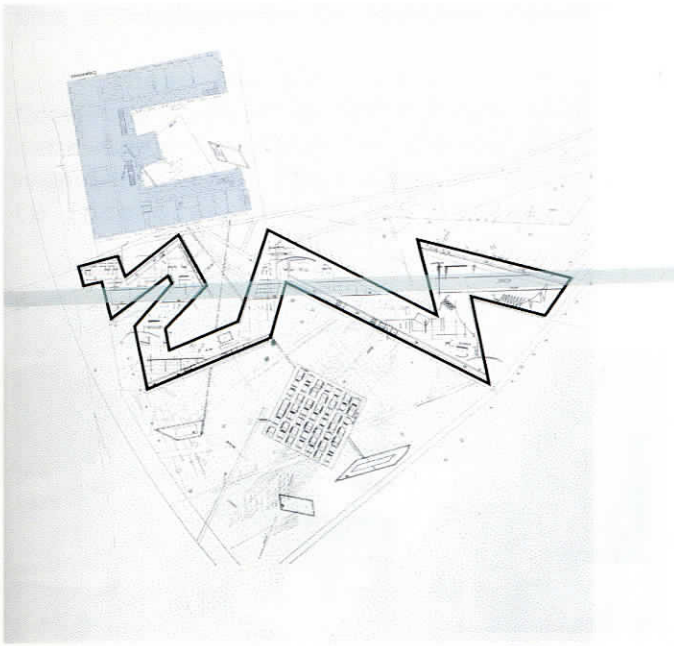
In this analytical collage the intent is focus on the coexistence of the scar, what left the scar and the unhealing of such scar. And how that intertwines and responds to the materialization of the grid of the city and the grid of the campus.

Extension to the Berlin Museum with the Jewish Museum Department (Between the Lines)

Daniel Libeskind

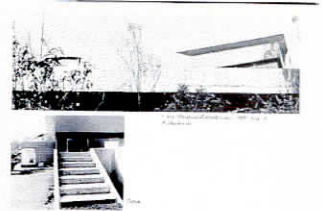
The important issues of this building that pertain to this thesis are how the form of the building was developed from its sites culture and history. As opposed to the Wexner Center that unearths itself to become, the Jewish Museum incarnates from irrational relations. It arises according to Libeskind from the unfolding or folding of four distinct aspects. First the connection of German culture to Jewish culture by the tracing of imaginary lines between the homes of Berliners, that as a whole form a star of David. Secondly, it deals with the Schonberg's opera Moses and Aaron and how due to its plot has to be completed without singing making text be text and the making the absence of text be definite. The third thing was the collection of the names of the deported or missing Berliners. The forth aspect dealt with Walter Benjamin's *One Way Street*.

Then there is a jump to form. Libeskind ends with a zig-zag building which bears an empty core. The core representing and making the viewer realize the absence of the missing Berliners and of themselves, much like the absence of text in Moses and Aaron. It also creates a dialogue and a counter-part to the existing Berlin Museum.



The architecture of Abraham Zabludovsk and Teodoro Gonzalez de Leon

These two Mexican architects have derived their architectural language from the native architecture of Mexico, the Mayan and the Aztec. Not only have they interpreted the materiality but its scale, geometry, and monumentality. This type of derivation might start to give clues as to how to interpret Inca architecture.



(Pictures: Heyer)

(For analysis refer to presentation)

Roman History Museum of Merida

(Rafael Moneo)

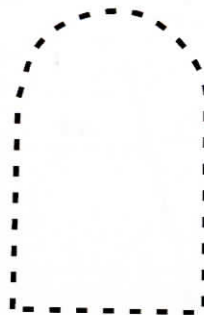
What is to be learned from this building is how it deals with its historical context. Doing so by excavation and by construction to relate to the past and what remains of it. The use of materiality within a historical background and adaptation or interpretation of scale is also a point of interest.



MATERIALITY



SCALE



(For further analysis refer to presentation)

This thesis interested in Latin American painting an how there is a reconstruction of reality in the authors own terms. A reality that is indifferent to the fantastic.



Los Guados, by Eduardo Kingman.

This painting by Ecuadorian artist that explores the life of indigenous people of Ecuador and their hybrid culture in dream-like compositions.

Other sources:

Verona Museum at Castelveccchio. To examine how Carlo Scarpa makes his insertion into the pre-exisiting condition. How he chooses to demolish and to add.

Conceptual Master Plan for Grand Center St. Louis. Focusing on the minimal intervention that allows a viewer to heighten the experiential involvement of a site.

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This book deals with particular histories of important or interesting places in the city of Quito. Places such as monuments, plazas, palaces, streets etc. Marín is regarded as a very influential historian of the city of Quito due to his attempts at looking at history from more than the traditional perspective.

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Jurado Noboa addresses in depth the history and tradition of the most important plazas of the historic center of Quito.

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This book focuses on the Viceroyalty of Peru from 1535 to 1635 to discuss the characteristics, influences and implications that the architecture that was built by the Spanish on their newly conquered territory.

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In this work Hardoy approaches the study of the historical center of Quito in three ways. First he focuses on its history, secondly, he looks at the present condition and finally suggests and studies approaches on how to preserve it.

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Gutiérrez gathers information about magical realism from many sources and then studies its history, its theory and then gives examples of how it has been put in practice by focusing mainly on Márquez and Allende.

Rama, Angel. The Lettered City. Trans. John Charles Chasteen. Durham: Duke University Press, 1996.

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Rama presents an insightful study of the development of Latin American society. Beginning with the colonial period he traces how written discourse and the city become at the same time tools and mirrors for the evolution of this society.

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Here Paz y Miño describes Quito's history starting from prehistorical times to the 1960. To then redirect his attention to the statistical analysis of the city's population and urban character.

Roh, Franz. "Magic Realism: Post-Expressionism." Magical Realism, Theory, History, Community. Ed. Lois Parkinson Zamora and Wendy B. Faris. 1995. p.15-31.

Roh introduces the term Magical Realism as a reaction to the Expressionist movement in painting in Europe. He argues that this rediscovery of realism is not a representation of nature but a creation of a parallel one.

Carpentier, Alejo. "On the Marvelous Real in America." Magical Realism, Theory, History, Community. Ed. Lois Parkinson Zamora and Wendy B. Faris. 1995. p.75-88.

Carpentier looks at the term magical realism being used and redefines it as the Marvelous Real to differentiate between what was happening in Latin America and what was happening in Europe. He argues that the major difference is that the marvelous real does not deliberately disrupt reality it picks up from the already surreal nature of Latin America.

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